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ON FREE VIEW  
BEGINNING SATURDAY, FEBRUARY 12TH  
UNTIL DATE OF SALE INCLUSIVE  
FROM 9 A.M. UNTIL 6 P.M.

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## OIL PAINTINGS

BY THE LATE

Alfred Cornelius Howland, N.A.

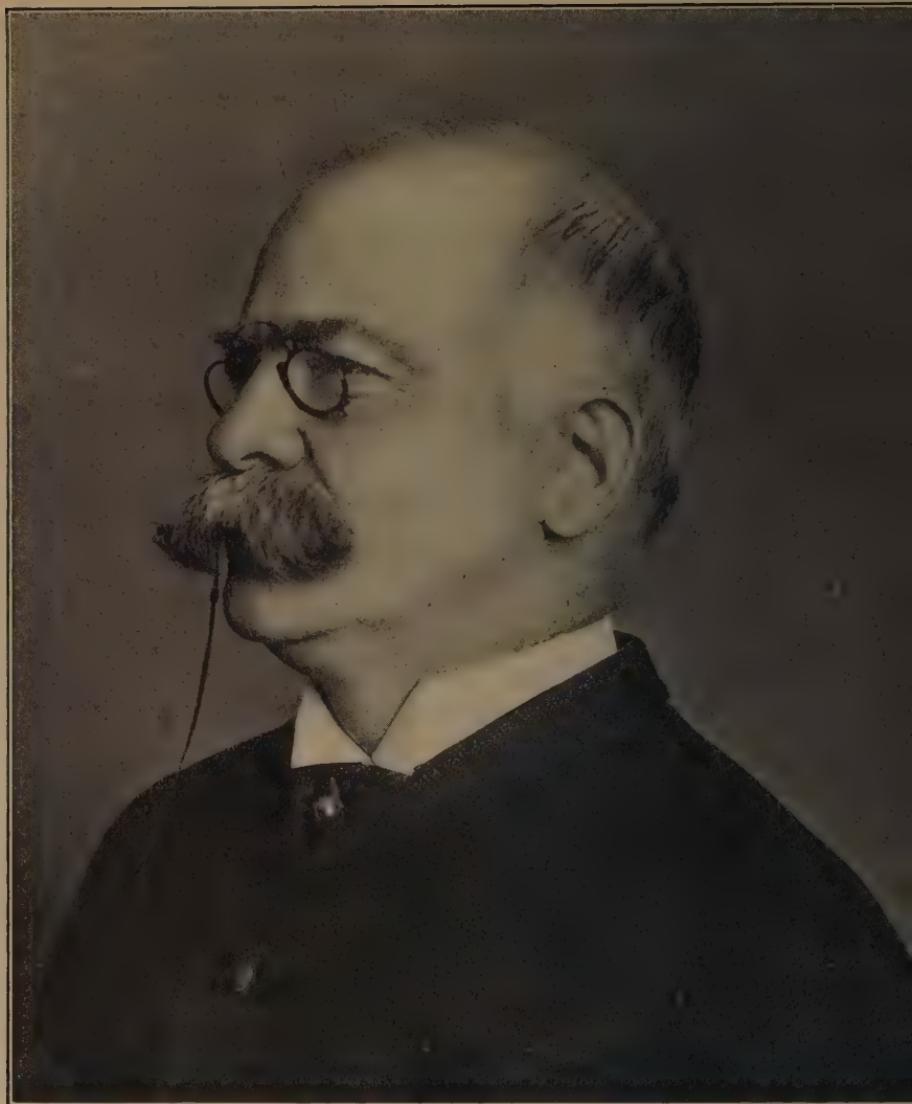
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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF EXECUTORS  
ON WEDNESDAY AND THURSDAY EVENINGS  
FEBRUARY 16TH AND 17TH - 1910.  
AT 8.15 O'CLOCK

AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK







# Illustrated Catalogue

OF

# OIL PAINTINGS

BY THE LATE

ALFRED CORNELIUS HOWLAND, N.A.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY ORDER OF EXECUTORS  
ON THE EVENINGS HEREIN STATED

CATALOGUED BY MR. CHARLES DEKAY

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY, OF  
THE AMERICAN ART ASSOCIATION  
NEW YORK  
1910



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## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*
2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractionad advance, and therefore, in his judgment, likely to affect the Sale injuriously.*
3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*
4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*
5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*
6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*
7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*
8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS  
THOMAS E. KIRBY, AUCTIONEER.



## ALFRED C. HOWLAND, N. A.

IF ever a painter expressed his own character in his work it was Alfred C. Howland, who died ten months ago at Pasadena, California, in his seventy-second year. The kindly, sunny temperament that endeared him to his fellow-members of the National Academy of Design and the Century Association is reflected in the pictures now brought together. That happy disposition, which broke readily into humor, made him the most companionable of men and allowed him the friendship of persons of very diverse natures. He had a genius for comradeship and found points of sympathy with characters as different one from the other as the late Homer D. Martin and the living Winslow Homer—as *le père* Corot and Jean François Millet.

Born in Walpole, New Hampshire, in 1838, he began life as an engraver in Boston, but soon shifted to New York, where he became identified with the art movements of the city for more than forty years. An instructor at one time in the schools of Cooper Union, he became an Associate in the Academy in the seventies and Academician in 1882.

While the Academy occupied its building on Fourth Avenue he was a fairly regular exhibitor, generally offering some unpretentious little landscape or village scene or bit of rustic *genre*, which never failed to make its presence felt among the larger canvases by reason of its attractive coloring and a certain snap and subdued gayety all its own. One came to look for these modest and often amusing transcripts from nature and country life at home or abroad in

order to find relief from that overwhelming mass of dullness which is characteristic of all gatherings of the yearly output at an art centre, no matter in what country they appear.

A trait which endeared him to his associates was his zeal in urging buyers to take the pictures of his comrades rather than his own. An old acquaintance who at one time acquired a good many pictures tells me that he could never manage to get a Howland, because, whenever he met the painter at an Academy show, he persuaded him to take a picture by someone else. The late Samuel P. Avery was another who noticed this somewhat rare characteristic, and his statement is corroborated by Mr. Thomas B. Clarke, who for many years was a discriminating collector of canvases by local painters.

Another touch to show the man he was: Whenever he set up his easel children gathered about him. His personality was so attractive, his pantomime and fun so fascinating, that he was forced to hire the big boys to keep the little ones at a workable distance. In France particularly the village children regarded him as fair prey. Since he painted on without knocking off work for meals, he gained the sobriquet of *L'homme qui ne mange pas*. This, being taken literally by the smaller fry, gained him no little added notoriety as a stout and fairly well-nourished party who seemed to flourish in violation of the ordinary rules that govern life—something between an angel and a wizard!

The pictures exhibited here prior to an executor's sale form a fragment only of Howland's lifework, but they do not fail to represent him; because he wrought conscientiously whatever he attempted, and was singularly, robustly free from moods. The unsold work in his studio at the time of his death contains very few sketches and unfinished pieces.

When he set his hand to a picture he generally finished it. Moreover—and this is of much greater import—when he worked, it was with joy. That pleasure he found in his work illuminates his canvases and infects the beholder unwittingly with a pleasurable glow.

Keen to appreciate the humorous side of persons, animals, things, Howland enjoyed all the racy village characters with whom he came in contact during his summer sojourns in New Hampshire, Vermont, Canada. In truth he had known them or their like since childhood. There is one particular figure of an elderly Vermont farmer which for a long time was a favorite with Howland. He drew the man from the life. To the figure as well as to the face he imparted a good deal of the dry humor and shrewdness of the original; nor did he forget the quaint clothes and gait of the man. Indeed, he may be said to have stamped on art a type of countryman which appealed to the caricaturists of the comic press. Very naturally, they exaggerated where Howland kept well within the facts. In place of his kindly humor they furnished grotesques.

Similar if not exactly the same types are seen here in No. 139, "Election Time," and No. 93, "Dinner's Ready"; in No. 6, "The One-Hoss Shay," and Nos. 80, 81, 82, "New Hampshire Militia Veterans."

Pownal and Windsor in Vermont, Walpole in New Hampshire, and Williamstown in Massachusetts were happy hunting grounds. At Williamstown he lived ten years. Bellport and Southampton on Long Island were other favorites. He may be said to have preserved from oblivion many natives markedly full of character whose children have grown up under changed conditions. He has also given a new lease of life in art to picturesque farm houses and landmarks now swept away, such as one sees here in "Farm

House, Pownal," "Old Mill at Ashfield," "Feeding Chickens," "Farm House, Murray Bay."

That Howland was an artist who had seen cities and men is plain enough from these pictures. When at Kissingen he paints a landscape (No. 23) that includes the château occupied by Prince Bismarck. A memory of Rothenburg on the Taube is the "Prisoner's Tower" (No. 103), a bit from that extraordinary survival from the wreck of the Thirty Years' War, more perfect in its gateways and walls and overhanging housefronts than anything else of its kind in Germany.

During his earlier visits to France he made the acquaintance of Corot and often painted along with him in the life class. That peculiar way which Corot had of flickering his trembling leaves against a light but cloudy sky impressed the American painter, for we find it again in several of these landscapes, showing how alert he was to seize upon a new method of painting the ends of branches in movement athwart fine gray masses of cloud, a method which Corot may be said to have been the first to introduce to the world.

One of the large canvases that remains unsold is a view of a height near Cherbourg crowned with mediæval and old churches, overlooking waters which are famous in American eyes because of the duel between the Kearsarge and the Alabama. In 1864 the priests, peasants and gendarmes gathered one day on this mount to see a battle between modern ships, as their ancestors had gazed on earlier fleets in conflict. Howland depicts them spellbound at the sight of the circling vessels as they manœuvre for position and work their deadly guns. A brisk breeze is fanning the height, lifting the big white bonnets of the peasant women and blowing the gown of the venerable priest, who had dismissed his congregation from early mass at the sound of the guns. Some



THE FIGHT BETWEEN THE "KEARSARGE" AND THE "ALABAMA," CHERBOURG, JUNE 19, 1864.

*Owned by the UNITED STATES NAVAL ACADEMY, ANNAPOLIS, Md.*



have spy-glasses to aid them. In the foreground are two old peasants moving slowly on to join the crowd at the edge of the cliff; in these figures he has caught the short steps and rheumatic gait of old age. Far below, emerging from the smoke of their guns, are the Kearsarge and the ill-fated Alabama, about to undergo in her turn the punishment she had inflicted on so many unarmed vessels. The painter has expressed well the excitement among that picturesque assemblage over a conflict long awaited but always uncertain. For although the Kearsarge had sailed out of the neutral port, leaving a challenge to the Alabama to follow, it was doubtful to the last whether Raphael Semmes really meant it when he swore he would meet the Union vessel on the high seas.

Many of these figures are portraits. Though he was not an eye-witness of the fight, he painted buildings, hill and ocean on the spot and knew well a number of persons who formed the gallery gods at this drama of direful war.

A still larger canvas, which is not here, will be remembered by Yale men, that of the row of old brick buildings at Yale, now almost entirely gone, and in the foreground the "fence" sacred in the legendry of undergrads. Perched like crows thereon or leaning against it are many Yalensians who in later years came to distinction by various paths through life. This picture has had a wide fame in black and white.

Howland had a good eye for color and a very delicate perception of the quiet side of nature, the charm of rustic life, the hush of woodlands late of an afternoon. He was an inlander by birth and bringing up. The ocean with its movement and fits of grimness never drew him away from this love, yet fate held for him that he should cross the Atlantic many times and close his life near the pounding shores

of the Pacific. Although inured from boyhood to winter sports, he felt no call to paint the American winter landscape, beautiful and full of color as it is. He belongs with Martin, Kensett, McEntee, Wyant, in this sympathy for sylvan lore, this avoidance of subjects that call up sterner ideas. Corot, not Courbet, would be sure to attract him; and indeed such was the case. His bent led him to study closely atmospheric conditions. Many of his pictures show a rare sense for those gradations of tone by means of which painters are able to suggest the invisible atmosphere itself, making the mind see by inference what in strict truth the eye does not register, causing us, one might almost say, to touch the intangible. Examples are "French Village with Tower" and "Quilted Sunlight."

Before taking up his profession Alfred Howland in 1860 went abroad and studied at Düsseldorf, then the customary ground for American students owing to the great demand which at that time existed in the United States for pictures by the Düsseldorfers. There he fell in with a singular fellow, a veritable figure out of Hoffman tales, with Wiertz, that impish hunchback whose tricks in paint are still a sensation to those who visit the Wiertz Museum. With him he passed many a white night. But the romantic school of landscapists headed by Rousseau and Millet drew him to Paris. As a pupil of Lambinet he came to know Vibert and Zamacois and Du Maurier. Through Corot he made the acquaintance of Millet, Rousseau and Diaz. When the late Daniel Cottier began to show Barbizon pictures in New York one of the few Academicians who hailed the new school was Howland. He even tried to explain its quality to the old guard, which yielded but never surrendered, to the staunch conservatives for whom Düsseldorf remained the only foreign art centre. Among his

special cronies were Winslow Homer, Homer D. Martin, Woodsworth Thompson and George B. Butler.

This brief sketch is meant to bring before the reader the man, rather than to fix his place in art. Whether with knapsack on back, like a jolly student, Alfred Howland made a walking tour through the Schwarzwald, or, as a visitor to Fontainebleau Forest, he sketched the glades and adjacent fields, always he felt the same interest in simple country folk that he did when in his New Hampshire home. His heartiness, a certain homespun directness of manner and speech, appealed to them and put them at their ease. Wher-ever he went he liked to form acquaintance with men of the farm and sea, looking about especially for those of racy natures and storing his memory with their quaint talk. Anecdotes showing their humor and shrewdness were always forthcoming when Howland began to call on the reservoirs of fun, fact and fiction drawn from many lands.

CHARLES DE KAY.



# CATALOGUE

## FIRST NIGHT'S SALE

WEDNESDAY, FEBURARY 16, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:15 O'CLOCK

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No. 1

NEAR THE SOUND, STAMFORD, CONN.

SOUVENIR of a visit to Stamford, Conn., at a time when Shippan Point, southward on the Sound, was not yet invaded by villas. Large "erratic block" near the water's edge.

17.50

R. McMarch

*Height, 8 inches; width, 5½ inches.*

*Adison Brown* No. 2

22.50

NEAR NEWBURYPORT, MASS.

RICH, small composition in greens and blues. Restful scene, full of harmony and grace.

*Height, 7½ inches; width, 12 inches.*

*W.C. Griswold* No. 3

15.-

A HILL FARM, WALPOLE, N. H.

APPRECIATIVE study of a typical home of farmers near Walpole. Late afternoon--old, half-neglected farm from which the young people have gone to the city or to the West.

*Height, 5 inches; width, 10 inches.*

No. 4

*Henry Rohlfs Jr.*  
15.-

DISTANT VIEW OF  
WILLIAMSTOWN, MASS.

PASTORAL conceived in light tones. In the distance one distinguishes the hall of the Kappa Alpha Fraternity of Williams College. Bright and lively scene.

*Height, 10 inches; width, 7 inches.*

No. 5

*Henry Rohlfs, Jr.*

NEAR MORICHES, L. I.

VIEW taken near the entrance to the village; characteristic oak and pine wood on white sandy soil.

*Height, 7 inches; width, 10 inches.*

17.50



*Addison Brown*      No. 6

*35-*      TWO VETERANS OF THE WAR OF 1812

THIS General in "regimentals" used to take the lead of the Fourth of July procession in a venerable and wonderful "One-Hoss Shay." Character sketch from life at Walpole, N. H., birthplace of the artist.

*Height, 7 inches; width, 10 inches.*

No. 7

*C.W. Whittlesey*

POUND ROCK, STAMFORD, CONN.

20. -

LANDMARK near the northern shore of Long Island Sound, on Shippian Point, where villas are now going up, thus changing the landscape from what it was when this was painted.

*Height 8 inches; width, 5 inches.*

No. 8

IN THE EIFEL COUNTRY

*Philip Husea*

UNCOMMONLY broad and simple treatment of a scene near the River Moselle, in the country named from the Eifel Hills, part of the land fought for in the Franco-German war of 1870. Powerful light and shade, rich, broad treatment like a sketch by Constable or Millet.

17.50

*Height, 7 inches; width 11 inches.*

45.

*Geo. A. Kearn*

No. 9

ON THE HOOSICK RIVER

VIEW of the upper waters of the Hoosick River, not far from Williamstown, Mass.

*Height, 12 inches; width, 9 inches.*

17.50

*Singue*

No. 10

CONGREGATIONAL CHURCH

SOUTHAMPTON, L. I.

FROM the ocean and from the interior of Long Island the square tower and fanciful spire of the Congregational church at Southampton form a landmark. So much so, that when at one time it was painted brown the mariners of the South Side petitioned the trustees of the church to have it painted white again. Twilight view, the church behind its screen of lofty elms.

*Height, 10 inches; width, 8 inches.*

No. 11

*H. M. Matthews*

*37.50*

STONE HILL ROAD

WILLIAMSTOWN, MASS.

BIT of landscape from the outskirts of the little college town which the artist made his home for ten years or more. Nice greys and conscientious transcript of the scene.

*Height, 11½ inches; width, 9 inches.*

No. 12

*J. Hawland*

*27.50*

A GLIMPSE OF SAGE COLLEGE, CORNELL

CORNELL UNIVERSITY is to Ithaca, N. Y., what Williams College is to Williamstown, Mass. The artist has not made a picture of Sage College, but introduced a glimpse of it into his composition.

*Height, 12 inches; width, 9½ inches.*

Rohlf, Jr.

No. 13

22.50

### SUNSET AT PATCHOGUE, L. I.

FOOT-BRIDGE with hand-rail over a smooth rivulet among willow plantations. A house is seen far up the road beyond the bridge, probably the house for which this picture was painted. Reddish yellow clouds in the west.

*Height 10 inches; width, 11 inches.*

J. Cahn

No. 14

32.50

### A DUTCH PASTORAL

THE sagging rooftrees and weather-beaten barns indicate that this is no show-place for tourists like the village of Broek, but a more typical note of ordinary hamlets in Holland.

*Height 10½ inches; width, 11½ inches.*

No. 15

ON THE SEINE NEAR PARIS

*Sturzberg*  
67.50

STRONGLY marked cloud masses dominate this truth ful bit from the reaches of the Seine, some miles below Paris. A thoroughly pastoral land running through the bare, highly cultivated arable fields between Paris and Rouen.

*Height, 9 inches; width, 13 inches.*

No. 16

GOING HOME

*Rohlf, Jr.*  
25.-

NEAR a slowly moving stream a few cattle lounge along, dipping their muzzles alternately in the clover and the water. Silvery birches make one think of the idyls of Corot, Howland's elderly friend and fellow student.

*Height, 10 inches; width, 8 inches.*

*Thomas*

No. 17

*20.* PORT JEFFERSON, NEW JERSEY

TYPICAL smooth-water bank-side, wharfs and old barracks. The queer house with sunken roof-tree and wind-vane, the dock-shed, crane and windlass are painted with uncommon liberalness. Even the water is a slaty blue.

*Height, 10 inches; width, 14 inches.*

*Chas. Bellows.*

No. 18

*22<sup>50</sup>* SUNSET AT WALTON, N. Y.

LANDSCAPE in low, rich notes of color, full of harmony and calm.

*Height, 14 inches; width, 10 inches.*

45-

*A. Zabriskie*

No. 19

EVENING, FRANCE

SKETCH that preserved for the artist a mood of quiet pleasure in the scene, of happiness in being out of doors in charming weather, of enjoyment of the poetic end of day. Pleasant, sure touch. A picture all for himself, with no idea of sale.

*Height, 9 inches; width, 11½ inches.*

*32.50 Thomas*

No. 20

NEAR PATCHOGUE, L. I.

CAREFUL sketch of landscape within sound of the breakers on the south side of Long Island. Grey sky and intensely quiet fields and woods.

*Height, 9 inches; width, 13 inches.*

*J. Cahn*

No. 21

50.

## BY THE BARS, SOUTHAMPTON, L. I.

PRODUCT of a quiet afternoon. This is a familiar scene, with its patched fences and fallow fields, its bars let down to allow the cows to be driven back for milking. A farm is indicated in the distance.

*Height, 8 inches; width, 12 inches.*

*C. W. Whittlesey*

No. 22

42. 50

## BY THE RIVER

PLEASING landscape, full of a quiet, pastoral charm.

*Height, 10 inches; width, 12 inches.*



No. 23

LANDSCAPE WITH  
BISMARCK'S CHÂTEAU

55. — *W.E. Griswold*

A view at Kissingen, where Prince Bismarck had a villa and was wont to appear a good deal in public. Taken during one of the artist's visits to the celebrated watering place. Atmospheric values and a charming subdued color scheme.

*Height, 10 inches; width 8 inches.*

22. - 50

*Chester*

No. 24

BIT FROM NEWPORT, R. I.

SKETCH in grey tones as a memento of a visit to Newport, R. I. Like Homer Martin, Samuel Coleman and John La Farge, this painter was attracted by the beauty of Rhode Island scenery.

*Height, 12 inches; width, 6 inches.*

45. -

*Mr. George*

No. 25

A FRENCH GOOSE-POND

NOTE from the travels of an artist who visited many countries, but particularly enjoyed Normandy, the region which Millet and Rousseau have celebrated on canvas. Although he appreciated foreign lands, his own New England was never undervalued or neglected.

*Height, 8 inches; width, 11 inches.*

No. 26

*Mr. Chester*  
37.50

ON THE VILAINE, FRANCE

AGAINST heavy cumulus clouds, tinged yellow by the setting sun, stands a square tower above buildings. Below, on the river's brink, is a shed for washerwomen, where they kneel to soap and soak and wring out clothes. Tall, swaying trees to the right. A charming, peaceful scene.

*Height, 13 inches; width, 9 inches.*

No. 27

*Wm. L. Frankenbach*

AT DORDRECHT, HOLLAND

37.50

THE hipped gable of the nearest house is a pleasant introduction to other Dutch characteristics culminating in the windmill. Delightfully typical bit of Dutch townscape and landscape.

*Height, 13 inches; width, 9 inches.*

*Zabriskie*

No. 28

NEAR PATCHOGUE, L. I.

15.

THE product of some happy mood in an artist who naturally avoided unquiet or lively scenery. Good atmospheric quality.

*Height, 9 inches; width, 10 inches.*

*P. O'Brien*

No. 29

EVENING AT BELLPORT, L. I.

20.

INSTEAD of including a sketch of the Great South Bay, the artist has preferred, while painting a bit of Bellport, to give a spot where one would not imagine the nearness of bay and ocean. Quiet, pleasing effect.

*Height, 11 inches; width, 8½ inches.*

No. 30

*George*

*55.* -

### IN THE LANE, NEAR GROUT'S CROSSING

SCENE in Vermont near a ford over the Connecticut River. At a bend in the road one sees an old apple tree over against a growth of trees which screens the view over the valley.

*Height, 10 inches; width, 12 inches.*

No. 31

*Chas. Williams*

*25.* -

### NEAR WILLIAMSTOWN, MASS.

A FAVORITE spot for the artist's easel was some point on the outskirts of the college town. Here we catch a glimpse of the hall of Kappa Alpha, a Greek Letter society of Williams College.

*Height, 10 inches; width, 8 inches.*

27.50

*Chester*

No. 32

WHEEL FOR SEINE, PATCHOGUE, L. I.

PERMANENT large reel on which the nets are wound when the fish enter the inlets from the Atlantic in shoals. Quiet afternoon effect in light tones.

*Height, 9 inches; width, 12 inches.*

45.

*George*

No. 33

JUNE IN HOLLAND

A BIT from one of the villages in Holland most visited by tourists, who never fail to marvel at the energy of its female inhabitants with broom and pail. The long, high roofs, red with tile or brown with thatch, are only a small part of its attractions. There is color everywhere in the vapor-laden air of Holland. One woman in background near the gabled house; woman and child on bridge in foreground.

*Height, 10 inches; width, 12 inches.*

No. 34

*E. Wittlesey*

BIT OF BROEK VILLAGE

*65.*

CHARMINGLY painted is this fragment of a village notable for the scrupulous cleanliness of its housewives, one of whom, an old woman, is shown walking abroad. The irregular houses, some with gable, some with long, sloping roofs to the street, are very picturesque.

*Height, 12 inches; width, 10 inches.*

No. 35

*Chester*

FISH REEL AT PATCHOGUE, L. I. *30.*

BIG wheel on which the seine is wound when fish are running and the natives turn out to barrel fish for the winter. Young growth of willows near the salt water inlet. Light tones, happy effects of early summer.

*Height, 9 inches; width, 12 inches.*

*Rohlf, Jr.* No. 36

*40.* ON THE DELAWARE

QUIET river view showing a bend in the stream with a village on the higher bank. To the left a man in a skiff.

*Height, 11 inches; width, 16½ inches.*

*J. Dowland* No. 37

*25.* PYRRHUS WHARF, SOUTHAMPTON, L. I.

TWILIGHT view of the town pond of Southampton, L. I., now called Lake Agawam. The wharf is named from a retired sailorman of mixed Indian and negro blood who ferried residents across the little lake. Pyrrhus was a sailor under Capt. Cooper when the latter visited Japan before the day of Commodore Perry.

*Height, 14 inches; width, 11 inches.*

No. 38

*Rohlf's, Jr.*  
*25.*

**HARVEST SCENE**

MIDSUMMER landscape expressing a sense of peace. The river takes a bend and makes one ponder where it may be going. Three silver poplars raise their delicate outlines on the right.

*Height, 10 inches; width, 16 inches.*

No. 39

*Addison Brown*

**OLD BARN AT WALPOLE, N. H.**

*30.*

PLEASING landscape with grey, cloudy sky, and dark grove to the left. A bit from the artist's birthplace.

*Height, 11 inches; width, 16 inches.*

*R. E. Bond*

No. 40

*35-*

## SUNSET AT PASADENA, CALIFORNIA

NEAR some houses a band of roving Mexicans have pitched their camp for the night like so many gypsies. The sunset gives strange shapes to the tall trees that draw their silhouette against the glowing west.

*Height, 12 inches; width, 12 inches.*

*George*

No. 41

*50.1*

## ON THE VILAINE, FRANCE

GROUP of tall young trees and mass of houses against a bright horizon near to sundown. The river Vilaine in the foreground. Charming little landscape.

*Height, 15 inches; width, 11 inches.*

No. 42

*J. Cahn*  
75. -

ON THE CONNECTICUT, NEAR  
WALPOLE, N. H.

PLEASANT note from the upper waters of the Connecticut River near the village where the artist was born. Reverend statement of the facts without alterations in favor of the picturesque.

*Height, 13 inches; width, 15 inches.*

No. 43

*R. E. Brand*  
30. -

NEAR TORREY'S WOODS

AT the bend of the road are two children going to school. The scene is near Williamstown, Mass. Loving touch of an artist painting for his own pleasure.

*Height, 13 inches; width, 11½ inches.*

Thomas  
80.

No. 44

## WALPOLE BY THE RIVER

BIT from the neighborhood of Walpole, N. H., birthplace of the artist. The river is the Connecticut.

*Height, 14½ inches; width, 13 inches.*

Out

No. 45

## THE OLD HOMESTEAD

FARMHOUSES with cattle on the outskirts of Williams-town, Mass. Tall, slender trees screen the farm buildings. Early morning effect.

*Height, 12 inches; width, 14½ inches.*





No. 46

*Chas. Williams*

JOB'S LANE, SOUTHAMPTON, L. I. *35.* —

PAINTED about 1880, this picture is a record of much that no longer exists. Job's Lane exists, but all is changed. Rich yellow sunlight effect, fine tones, and the intensely quiet, brooding rest of nature on a windless day.

*Height, 13 inches; width, 14 inches.*

No. 47

*Thomas*

WINDMILL LANE, SOUTHAMPTON, L. I. *42 50*

PAINTED about 1880, this view shows a part of Southampton village which has changed greatly. This fine old windmill was removed to Shinnecock Hills and forms part of a villa. Excellent tonal qualities.

*Height, 16 inches; width, 14 inches.*

*R. W. Evans*

No. 48

*35.*

### OLD MILL, HARTLAND, VERMONT

THIS is one of the landmarks still met with in New England, a woolen mill of the old kind. It stands grim and brown against a rose-tinted sky. The locality is near Woodstock, Vermont.

*Height, 16 inches; width, 12 inches.*

*Dr. Oettinger*

No. 49

*36.*

### MEXICAN CAMP AT SUNSET, PASADENA, CALIFORNIA

PECULIAR effect of the brilliant western sky seen through tall trees. The outer foliage, being much closer set on the tips of branches, makes the trees look like tall harps. Mexicans have made a night's camp near houses surrounded by a grove of eucalyptus trees.

*Height, 14 inches; width, 16 inches.*





No. 50

*Chas. Williams*

DUMPLING POND, STAMFORD, CONN. *37.50*

LATE afternoon effect when the color has left the sky  
after sundown. Rich, dark tones.

*Height, 16 inches; width, 11½ inches.*

No. 51

*Wm. Roberts*

BY THE RIVER, ITHACA, N. Y. *70. -*

COUNTRY view in the neighborhood of Cornell Uni-  
versity, out of sight of the lake. Four slender trees  
in group to the right. Restful pastoral effect.

*Height, 10 inches; width, 17 inches.*

*Thomas*

No. 52

MILL AT WILLIAMSTOWN, MASS.

*37.50*

AN old woolen mill that belongs to the past, but remains a cherished relic for the townsfolk and the farmers of the neighborhood. Note the lines of silver birches that give a touch of poetry to the scene.

*Height, 14 inches; width, 11 inches.*

*George*

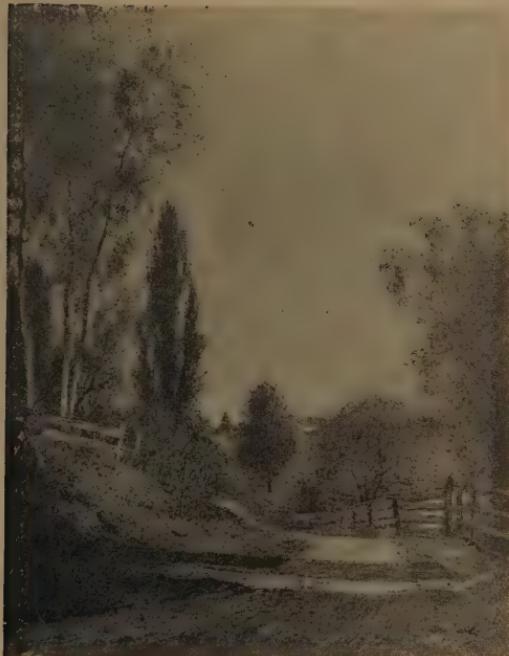
No. 53

VILLAGE IN NORMANDY

*57.50*

THE single street of a French village with a row of thatched *chaumieres* to the right and three tall trees to the left. Old thatched roofs are fine with their brown straw, green moss and house leeks, sometimes with flowers. They are growing always fewer, because the peasants adopt red tiles for their roofs as soon as they can afford them. Though dearer, they are far more durable and require few and rare repairs.

*Height, 14 inches; width, 10 inches.*



No. 54

COUNTRY ROAD NEAR

WILLIAMSTOWN, MASS. *W.S. Griswold* 40. —

DESOLATE bit of a rural road enlivened by water and trees. A glimpse of the Kappa Alpha Fraternity house at Williams College in the distance.

*Height, 14 inches; width, 12 inches.*

30. Thomas

No. 55

AT THE DELAWARE WATER GAP

THE sky is seen through the interlacing branches of trees. The scene represents June on a beautiful river, often sung by poets and often painted by artists.

*Height, 12 inches; width, 14 inches.*

55. Thomas

No. 56

FARMHOUSE, BELLPORT, L. I.

A LONG ISLAND farm dwelling of a characteristic sort. The old apple trees are more for beauty than use. In such pictures Howland showed his kindly humor, which touched everything lightly and never became spiteful or caricature.

*Height, 10½ inches; width, 16 inches.*





No. 57

*George*  
70.

NEW ENGLAND FARMHOUSE

AN old house screened by trees is painted from the side where lies the duck-pond. Geese are coming toward the water. Feathery trees raise their plumes against a joyous sky.

*Height, 14½ inches; width, 12½ inches.*

No. 58

*D. Mackie*

NEAR MANCHESTER, VERMONT 52.50

IN a rapid stream near the foreground a boy is fishing. Fine, bold clouds enliven the sky.

*Height, 10 inches; width, 16 inches.*

*Judge Howland*

No. 59

*62 50* ON THE RIVER SEINE

A BEND of the Seine not far below Paris where slender, tall trees overlook the stream and cows come down to drink. The foliage is very tenderly treated, reminding us of the influence Corot exerted on the artist in the sixties when he studied in Paris.

*Height, 10 inches; width, 15 inches.*

*Jos. Wallach*

No. 60

*80* A FRENCH VISTA

ATMOSPHERIC quality of the best is found in this little picture. In the distance rises a pepper-pot tower, the remains, perhaps, of some fortified grange, the less massive portions of which have fallen down and been removed, leaving the tower in lonely grandeur on the plain.

*Height, 13 inches; width, 10 inches.*





No. 61

*Rohlf, Jr.*  
40. -

CASTLE ON THE RHINE

A QUICK sketch with the palette knife showing a view in the Rhine valley. The towers of a castle are seen in the distance. Fine sense of the mystery of falling night.

*Height, 12½ inches; width, 15 inches.*

No. 62

*J. W. Mott*  
40. -

MANCHESTER, VERMONT

A PRETTY little composition, the pool in the foreground reflecting the blue of the sky, whence the eye goes back to smiling fields and enters the gap in the distant hills.

*Height, 15 inches; width, 12 inches.*

*Chester*

No. 63

*60. -*

### OLD MILL, SOUTHAMPTON, L. I.

THE old mill on Windmill Lane, here shown, no longer sends its sails round and round. It was bought and carried away to Shinnecock Hills, where it now forms part of the house of Arthur Claflin, Esq. Careful study of typical country houses of the old kind which are fast giving way to modern villas.

*Height, 16 inches; width, 11 inches.*

*Griswold*

No. 64

*42. 50*

### THE RIVER-SIDE,

MANCHESTER, VERMONT

IDYLLIC, lovely scene without house or human beings or animals. Slender trees rise gracefully on the right ; a grove lies on the left and between are the reaches of the river.

*Height, 11 inches; width, 15 inches.*

No. 65

*A. Brown*

OLD MILL NEAR WILLIAMSTOWN *37.50*

ONE of the old woolen mills in which the boys and girls worked without losing their schooling. Landmark of commercial and social habits of New England in the past.

*Height, 17 inches; width, 14 inches.*

No. 66

*George*

OLD MILL AT ASHFORD, MASS.

*30. -*

AN old woolen mill seen through a heavy growth of trees, mute witness to another period and other conditions among New Englanders.

*Height, 18 inches; width, 14 inches.*

*J. J. Bandrias* No. 67

55:

### BRIDGE NEAR TORREY'S WOODS

A PLEASING composition, with tall young silver birch trees spindling up on the left and a rude wooden bridge holding the middle distance and centre. Sylvan, solitary corner near Williamstown, Mass.

*Height, 19 inches; width, 17 inches.*

*Mr. Fabriskie*

45:

No. 68

### NEAR WILLIAMSTOWN, MASS.

EARLY spring, with a pale golden haze enveloping the young leaves of scattered trees. Barns to right and left. Delightful atmospheric effects.

*Height, 20 inches; width, 15 inches.*

No. 69

*Thomas*

STREAM NEAR TORREY'S WOODS 125.-

BIT on the outskirts of Williamstown, Mass., where the artist spent many years. A woman and child lean on the hand-rail of the rustic bridge; a little girl just below leans over the stream itself. Happy and serene mood, like so many of Howland's landscapes.

*Height, 20 inches; width, 16 inches.*

*Dr. Ottinger*

44<sup>00</sup> Near Torreys Woods

20.-

Williamstown, Mass.

60.<sup>a</sup> George  
Murray Bay, Canada

57.50



## SECOND EVENING'S SALE

THURSDAY, FEBRUARY 17, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:15 O'CLOCK

No. 70

*E. Holbrooke*

YOUNG NEIGHBOR

*17.50*

PORTRAIT of a young farmer standing; to be used in a larger composition depicting a rustic scene.

*Height, 5½ inches; width, 5½ inches.*

No. 71

*F. Lampel*  
*17.50*

"DAY'S LABOR DONE."

AN old farmer is putting up his horse after the end of the day's work. Small, but well-drawn figures of man and horse. Excellent composition.

*Height, 9 inches; width, 6 inches.*



Holbrooke

No. 72

50.

### THE FARMER

BAREHEADED countryman in a red waistcoat without his coat. He stands with a stick in his hand to guide his uncertain steps. Careful study for a large picture, probably "Rendezvous of the Veterans."

*Height, 5½ inches; width, 5½ inches.*



No. 73

THE FARMER'S WIFE

Holbrooke  
50.-

ELDERLY woman in "specs" and apron peeling apples as she sits for her portrait. Nicely brushed-in folds of apron; character excellently shown in a very small figure.

*Height, 6 inches; width, 5 inches.*

*Rolphs, Jr.* No. 74

A FRIENDLY GLASS

15. RUSTIC character seated at a table drinking "stone-fence" with a satisfied air. Careful study for a larger picture.

*Height, 7 inches; width, 5½ inches.*

*G. Pier* No. 75

30. LEAKE'S POND, WILLIAMSTOWN, MASS.

THE artist has seized a mood in nature when the coloring of the season and the state of the light combine to rich effects like those which Jules Dupré loved. Fine harmonies in a low key.

*Height, 6 inches; width, 10 inches.*



No. 76

THE WOODLAND CHEF

*Judge Howland*  
42.50

ONE of the rustic characters Howland loved to paint, a farmer and guide who also cooked for the artists on their excursions among the New Hampshire hills.

*Height, 8½ inches; width, 5½ inches.*

*Rohlf, Jr.*

No. 77

20. CAMP GUIDE AT STODDARD'S POND

ONE of the gaunt New Hampshire farmer-guides whom Howland liked to talk with—woodsman, cook and factotum. Ready to discuss politics and whisky with equal gravity and zeal.

*Height, 8 inches; width, 5 inches.*

*C. Withersley*

No. 78

60. CASTLE ON THE RHINE

LANDSCAPE taken during a trip in the Rhine valley. To the left a peasant's cottage, to the right vineyards near the river. In the distance the towers of an old castle on a hill. Fine composition, deep and solemn color notes; sense of mystery.

*Height, 10 inches; width, 13 inches.*

No. 79

*Henry Schulties*

ON THE WAY TO THE ISLE OF MARCKEN *35* —

CAREFUL sketch of a Dutch village with its well-kept roads and cleansed housefronts. Poplars enliven the dwellings, whose long, sloping roofs are full of color and charm.

*Height, 11 inches; width, 9 inches.*

No. 80

*A. M. Andrus*

*27 50*

VETERAN OF THE WAR OF 1812

CHARACTER sketch from life. Study for a large picture called "Rendezvous of the Veterans," containing portraits of farmers and others, a picture doing for the free and independent New England farming class what Millet did so often for the Normandy peasants.

*Height, 8 inches; width, 5 inches.*



*Rohlf*

No. 81

VETERAN OF THE WAR OF 1812

40.

RURAL character in artillery uniform with the same cap seen in Horace Vernet's military pictures, once also in use in the United States Army. This man was captain in a militia company commanded by the artist's father.

*Height, 8 inches; width, 5 inches.*

No. 82

*A. M. Howland*

VETERAN OF THE WAR OF 1812

*30.-*

CHARACTER sketch from life. Study for a large picture called "Rendezvous of the Veterans." It is really a portrait of one of Howland's old friends in the New Hampshire hills.

*Height, 8 inches; width, 5 inches.*

No. 83

*Whittlesey*

ERLINGEN ON THE MOSELLE

*30.-*

PICTURESQUE village on the banks of the Moselle. Old round tower which appears to be a remnant of mediæval fortifications, the rest having disappeared. Interesting row of old houses facing the sparkling river. Charmingly painted with a crisp, firm touch.

*Height, 7½ inches; width, 12 inches.*

*Jn. Heimerdinger*

No. 84

GROUT'S CROSSING ON

THE CONNECTICUT

*40-*

Cows are drinking from a peaceful stream which is no other than the Connecticut, far up in New Hampshire. The scene is near Walpole, N. H. Silver birches lean over from the left and tall trees stand by the river brink in the distance.

*Height, 8 inches; width, 10 inches.*

*Dr. L. M. Nutley*

No. 85

*52. 50-*

THE OLD SIGN-POST

LANDSCAPE of a quiet sort with a still grey sky and autumnal effects in foliage and grass. A bend of a river, a row of trees, a pleasant solitary mood. The old sign-post points toward human dwellings and suggests human comradeship

*Height, 11 inches; width, 9 inches.*

No. 86

*M. Heimerdinger*

MORNING IN THE NEW ENGLAND HILLS

75.-

LOVING and delicate workmanship characterizes this little landscape. The light of early morning concentrates on the white walls of an old farmhouse. Fine mauve and lilac notes have crept into the scene as the sun struggles through the dense air close to the earth. One of the most charming bits in the collection.

*Height, 12½ inches; width, 9½ inches.*

No. 87

*M. Heimerdinger*

42.50

THE OAK WOODS, WALPOLE, N. H.

THE spirit of Jules Dupré may have been at Howland's side when he painted this strong and rich little canvas. Poetic and joyous landscape from the surroundings of his own birthplace.

*Height, 9 inches; width, 10½ inches.*



Dr. Botzchoff

No. 88

4250 AT COUTANCES, NORMANDY

IN a soft sunlight stands a row of thatched barns, gabled house, lichen-covered dwelling and ancient *tourelle*, which skirt a road. Strong shadows fall across the roadway. Delicate trees to the left lift their branches against a fleecy sky.

*Height, 8 inches; width, 7 inches.*

No. 89

*Mrs. Thos. Hall*

NEAR NAARDEN, HOLLAND

*85-*

THE small, tallish houses to the right slope their red roofs inward as they border the one street of the hamlet. A windmill lifts its cross against the sky in the background.

*Height, 11½ inches; width, 9 inches.*

No. 90

*Mrs. Thos. Hall*

OLD PEASANT HOMES,

*42.50*

BEAUCHAMP, NORMANDY

A SCENE on which Howland loved to exert his happiest energies. The *chaumieres*, with their old brown thatches stand in a curving line to the right, smarter red-tiled houses are seen to the left. Gay and picturesque little townscape.

*Height, 11½ inches; width, 9½ inches.*

*Theophile*

No. 91

FRENCH WATERING CART

90.

THE green cask mounted on high wheels must have struck the painter as a happy note. He has added a peasant woman with yoke and suspended baskets. A clump of tall poplars suggests Normandy.

*Height, 11 inches; width, 9 inches.*

*Nm. Roberts*

No. 92

60.

WINDMILL, HOLLAND

PERHAPS the most characteristic things in Holland are the windmills, which not only grind grain, but keep the water out of low lying pastures and dry great tracts of land rescued from the sea-bed. Here is a picture of one of these useful and picturesque machines by which men harness the air.

*Height, 8 inches; width, 10 inches.*







No. 93

THE GUIDE'S COCKTAIL

*Singer*  
22.50

CHARACTER from New Hampshire hills. Just before blowing the horn to summon painters and fishermen to their dinner the guide, philosopher and friend, the woodsman and cook feels that he must have his cocktail. This is the original cocktail, born before glasses were invented.

*Height, 10 inches; width, 8 inches.*



Thos. Foster

25.

No. 94  
CARNEGIE OBSERVATORY,  
MOUNT WILSON

VIEW of the Carnegie Observatory near Pasadena, California. Below in the valley a farmhouse among tall eucalyptus trees. Rich colors in the hilly region about Mount Wilson.

*Height, 12½ inches; width, 8½ inches.*

No. 95

*Wm. Frankinburgh*

OLD CHURCH AND TOWER

*52.50*

VIEW of Querqueville, near Cherbourg, France, showing the tower of the church which rises on a hill near the city. From the hill the naval battle between Kearsarge and Alabama was viewed by the natives in 1864.

*Height, 10 inches; width, 12 inches.*

No. 96

*Hollbrooke*

MURRAY BAY, CANADA

*30.-*

THE BIG ROCK, OR "PIC"

A LANDMARK on the northern shore of the St. Lawrence where the river is as wide as a sea. Curious old houses nestle under the shelter of the Big Rock, which is a notable mark for those who sail the ocean. This big rock, or "Pic," gives the name to the village Pointe-au-Pic, or, as it used to be called there in the French, Pointe-à-Pic. Note the foreign look of this bit of Canada.

*Height, 8 inches; width, 12 inches.*

87. <sup>50</sup>  
Francis Johnston

No. 97

### MILL AT YAPHANK, L. I.

CHARMING little composition with an old mill partly concealed in trees to the left and a bridge to the right. Note the painting of the arbor behind the house near the mill.

*Height, 10 inches; width, 13 inches.*

25. <sup>50</sup>  
Chester

No. 98

DIANA'S BATH, WILLIAMSTOWN, MASS.  
THIS is an "ole swimmin' hole," but Williamstown is a college centre and we need not object to a classical name or two. The spot is pretty enough to attract the goddess of the woods.

*Height, 13 inches; width, 12 inches.*





No. 99

Dr. L. M. Butley  
52.50

## LEAKE'S POND, WILLIAMSTOWN, MASS.

Joyous little landscape from the vicinage of Williams College. Sober statement of facts infused with a subdued gayety, like much of this artist's work. Three cows to the left.

*Height, 12 inches; width, 10 inches.*

No. 100

Wm. Roberts

## NEAR NAARDEN, HOLLAND

45. —

A DUTCH hamlet with its little houses wearing their long sloping roofs like sou'wester hats—a canal bordered by trees, all peace and soft uncertain sunlight.

*Height, 12 inches; width, 12 inches.*

*F. M. Johnstone*

No. 101

77.50

## ON THE ROAD TO MONT ST. MICHEL

A SPOT just before one comes in sight of Mont St. Michel on the French coast. To the right a group of thatched barns and houses; to the left a few trees which do not screen a view of level land.

*Height, 10 inches; width, 12 inches.*

*Judge Howland*

No. 102

60.

## DIANA'S BATHS, NEAR WILLIAMSTOWN

RICH colors adorn the late summer view of a picturesque spot near Williams College, a favorite sketching ground for Howland during his long stay in Williamstown.

*Height, 11 inches; width, 8½ inches.*





No. 103

*Seth Sprague*

PRISONER'S TOWER,

*82.50*

ROTHENBURG, BAVARIA

ROTHENBURG was saved from ruin by its Burgomaster when Wallenstein captured it, since he agreed to drink a gallon of Rhine wine on the spot if it were spared. This tower over the moat was where men were hanged. To the present day the burghers act a play with great pomp in which the Burgomaster drinks the "*Meistertrunk*" and falls unconscious in the presence of Wallenstein.

*Height, 16 inches; width, 9 inches.*

No. 104

*Geo. Wheeler*

MORNING BY THE POOL

*35. -*

TYPICAL American bit of New England landscape. A stony pasture negligently guarded by a dilapidated fence; dark, cloudy sky, with a light horizon.

*Height, 10 inches; width, 10 inches.*

*Henry Schulthies*

No. 105

70.

## ON THE SEINE NEAR PARIS

CHARACTERISTIC view of the valley of the Seine, not far below Paris on the way to Rouen. Solitary restful landscape with clump of trees near the centre in the middle distance.

*Height, 9 inches; width, 16 inches.*

*Deimerdinger*

No. 106

140.

## COTTAGE BY THE BROOK

PICTURE of old farmhouse charmingly painted with a wealth of color. The old woman whose bent figure appears against the low wall of the cottage suits exactly the scene.

*Height, 11 inches; width, 14 inches.*





No. 107

*Wm. Roberts*

VILLERS-BOCAGE, NORMANDY

*50.-*

CHARACTERISTIC Norman village, with small high-roofed houses nestling side by side, their old thatches rich in colors,—greens and blues on weather-stained brown. Painted with particular zest by a lover of the picturesque. Note the two figures of adults and the child at play.

*Height, 11 inches; width, 15 inches.*

No. 108

*R.E. Bourd*

AT BELLPORT, LONG ISLAND.

*50.-*

PINE woods and oak brush on sandy soil, far from the lively waters of the Great South Bay, wood interior, with heavy shadows barring the sandy, whitish roadway.

*Height, 14 inches; width, 12 inches.*

*Chester*

No. 109

**VILLAGE STREET**

*55-*

**MURRAY BAY, CANADA**

SINGULARLY foreign is the look of this street in a village on the north shore of the St. Lawrence. It is in the land of the French Canadians, so much painted by Horatio Walker. Gables with hoists, whitewashed walls, few and small windows, long roofs of tile or thatch—one thinks of Normandy rather than America.

*Height, 15 inches; width, 12 inches.*

*Dr. L. M. Hubby*

No. 110

*70-*

**WOMAN FEEDING GEESE**

NEAR an old homestead, with a long shingle roof and summer kitchen extension, stands an old woman feeding poultry. Tall birches rise near the house. Typical scene in out-of-the-way parts of the Berkshire hills.

*Height, 14½ inches; width, 11½ inches.*

*110<sup>2</sup>*

*Near Walpole, N. H.*

*45- Elizabeth Wakeman*





No. 111

*W. T. Evans*  
*50.*

### SAW MILL AT MANCHESTER, VERMONT

A FINE composition of hills crowned by heavy, white, cumulus clouds, trees outlined against a light sky, water in the foreground and silver birches introducing a touch of purity and grace.

*Height, 16 inches; width, 12 inches.*

No. 112

*M. R. Townsend*  
*95.*

### OLD FARMHOUSE, POWNAL, VERMONT

SHADED foreground with old country house in middle distance. Kitchen garden and golden-red pumpkins in the corn-patch to the left. Peaceful rustic scene, soberly and delicately wrought, without allowing details to spoil the breadth of the brushwork.

*Height, 18 inches; width, 18 inches.*

Hy. Rosenburgs No. 113

**MILL ON THE BUSHKILL**

FINE effects of foliage, rich greens vieing with the dark blue of the sky. The mill is half hidden by a row of trees, like those painted by Hobbema. The Bushkill is in Pennsylvania.

*Height, 16 inches; width, 12 inches.*

A. M. Andrus No. 114

**COUNTRY HOME OF**

**WILLIAM M. EVARTS**

THE country house of the late William M. Evarts, jurist and public man, is seen to the left in the distance. It is at Windsor, Vermont. Mr. Evarts bought all the land on one side of the Connecticut, here a small stream, and his son-in-law, C. C. Beaman, all on the other. The view includes both estates.

*Height, 12 inches; width, 16 inches.*





No. 115

*H. Rosenburg*

ON THE BUSHKILL, PENNSYLVANIA

42.50

A SYLVAN view which has glimpses of wide fields and pastures beyond. Quiet of the country undisturbed by human or animal figures.

*Height, 16 inches; width, 12 inches.*

No. 116

*F. Lange*  
30.

HAMLET OF RIJSOORD, HOLLAND

TYPICAL Dutch village, with canal and young trees. Charming brushwork, delicate and firm touch.

*Height, 16 inches; width, 11 inches.*



160. - *Thomas* No. 117  
SATURDAY AFTERNOON

RUSTIC bridge over a brawling stream, with the girls and boys fishing or throwing stones into the water. Characteristic scene from the neighborhood of Williamstown, Mass. Sparkling, quick touch, uncommonly spirited and sure.

*Height, 16 inches; width, 12 inches.*

No. 118

*Jos. Hayes*

AN OLD-TIME HOME

*55.-*

THE homestead forms a characteristic rural note. The sagging roof-tree, aged apple trees and porch are typical of old farmhouses in the Seaboard States. The old woman and old white horse complete a scene in which the child and the chickens are the only young things visible.

*Painted on wood. Height, 12 inches; width, 16 inches.*

No. 119

*Whittlesey*

QUILTED SUNSHINE

*75.*

SCENE near Walpole, New Hampshire, where Howland was born. Strong effects of light and shade along the country road. Excellent quality of brush-work—atmosphere and color.

*Painted on wood. Height, 12 inches; width, 16 inches.*

60. R. G. Breel

No. 120

NEAR CERNAY-LA-VILLE, FRANCE

A SPOT famous for the number of painters who have worked at landscape there. Many of the modern French masters have left mementos on the walls of the old inn. It is now a favorite stop for curious tourists, taking a tour out from Paris in their automobiles,

*Height, 16 inches; width, 14 inches.*

60. W. J. Caves

No. 121

NOON ON THE FARM

TYPICAL American farmhouse of the old sort, perhaps a relic of a hundred years ago. Low side walls, long roof and single chimney. An old woman in cap and apron is looking after her cows near the pool in the foreground. Pale, yellowish cumulus clouds, feathery trees on right.

*Height, 15 inches; width, 13 inches.*





No. 122

AT BRIQUEBEC, NORMANDY

Rohlf, Jr.  
55.

PICTURESQUE is the tower that closes the line of red-tiled and brown-thatched *chaumieres* on the left, and graceful is the row of four slender trees to the right. Heavy shadows are cast across the road by the sunlight of midsummer.

*Height, 15 inches; width, 12 inches.*

No. 123

AT MURRAY BAY ON THE  
ST. LAWRENCE

J. W. Murray  
50. -

THE long red roofs that slope to low whitewashed walls proclaim the country of the *habitans*, the French settlers of Canada.

*Height, 12 inches; width, 15 inches.*

*Walbrooke*

No. 124

STREET IN ROTHENBURG, BAVARIA

110.

NARROW streets and just the beginnings of sidewalks, tall, over-hanging house-fronts and a slender spire of sixteenth century architecture give a suggestion of the old walled town on the river Taube which Wallenstein spared during the thirty years' war. Quiet and thoughtful work inspired by the delight of the American artist in all that is quaint and picturesque.

*Height, 15½ inches; width, 12 inches.*

*Chester*

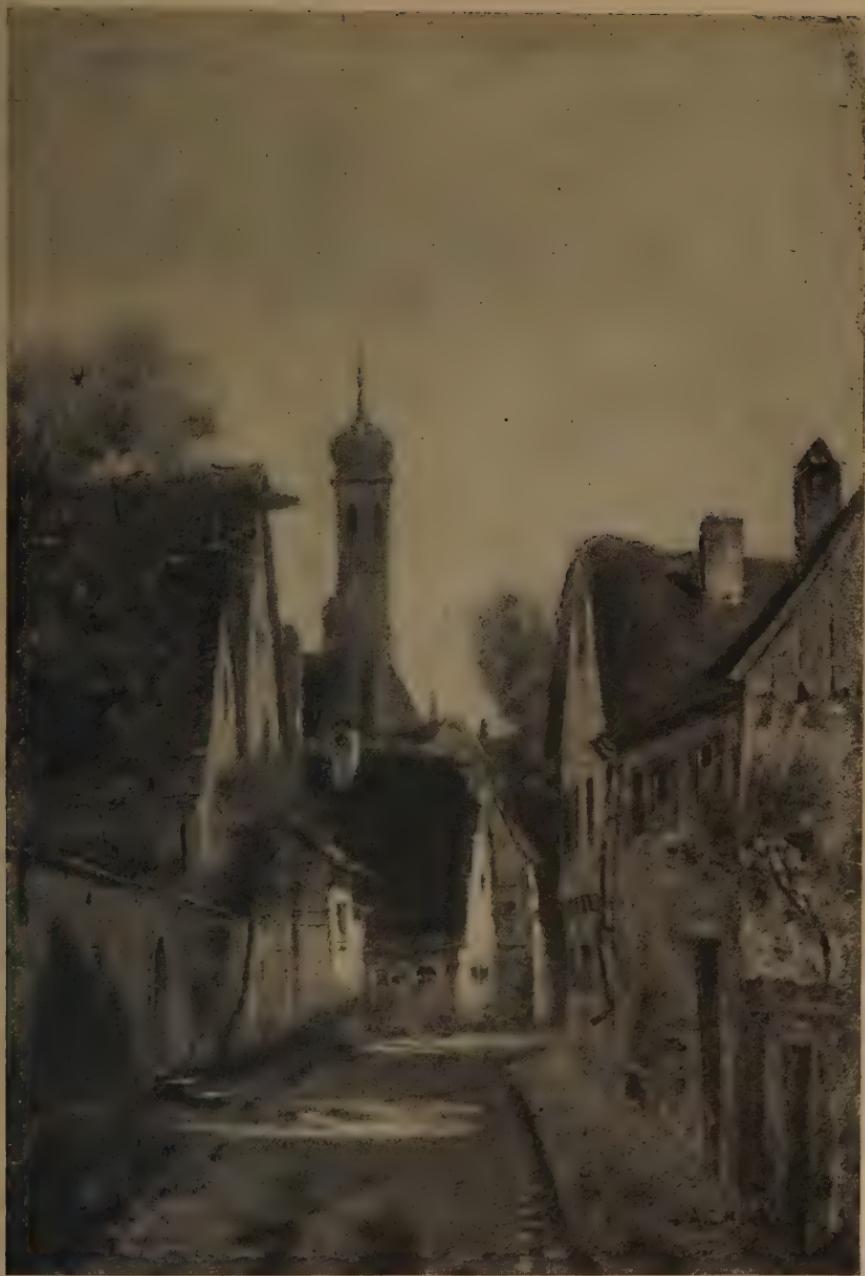
No. 125

MAIN STREET OF WILLIAMSTOWN, 1871

50.

JUDGING from the lonely look of the country road which winds back through groves, it is hard to realize that this is the chief thoroughfare of Williamstown, Mass., as it appeared about forty years ago.

*Height, 12½ inches; width 17 inches.*





No. 126

*W.T. Evans*

BY THE MILL, WALPOLE, N. H.

*140.*

BIT of old-time facts in the birthplace of the artist. The mill is half hidden among trees to the left and a grove balances the composition to the right. Skiff on the millpond in the foreground.

*Height, 14 inches; width, 17 inches.*

No. 127

*A. W. Wagstaffs.*

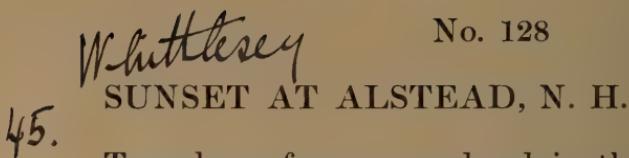
NEAR STODDARD'S POND,

*27<sup>50</sup>*

NEW HAMPSHIRE

OLD farmhouse, surrounded by hickory and other trees; looks like the birthplace of a famous statesman such as the biographies show.

*Height, 12 inches; width, 18 inches.*



45. THE glow of orange and red in the west makes an elevation very dark. On the hill are house and barns. A serious but not unhappy mood is expressed by this pleasing landscape.

*Height, 11½ inches; width, 16½ inches.*



75. ST. ANDREWS-ON-THE-DUNES

VIEW at Southampton, L. I., of the Episcopal Church, formerly the *life-saving*, now the *soul-saving* station. This church was given by the late Dr. Loomis of New York. Seen from Lake Agawam. on which are catboats of Summer residents. Lifeboats on dunes to left. Fine atmospheric effects.

*Height, 13 inches; width, 19 inches.*





No. 130

*Thos. Carter*

NEAR TORREY'S WOODS

*55.*

WILLIAMSTOWN

AFTERNOON sketch, carefully finished, showing a view in the neighborhood of Williams College. Yellow cumulus clouds tower above the country road, which is shut in by tall trees.

*Height, 16 inches; width, 12 inches.*

No. 131

*Geo. Wheeler*

ON THE HOOSICK

*105.*

LANDSCAPE from New Hampshire reflecting the natural features of the country in an out-of-the-way spot. Pleasing composition of woods, pastures and flowing stream.

*Height, 12 inches; width, 17 inches.*

No. 131 a

*Old Farm*

*70. Jos. Mott.*

*Geo. Mott*

No. 132

57. 50

THE WELCH HOUSE,

WILLIAMSTOWN, MASS.

TYPICAL old farmhouse near the home of Williams College, with its summer kitchen, neglected apple trees and absence of flower plots.

*Height, 12 inches; width, 19 inches.*

*J. W. Murray*

No. 133

105.

SUNSET, WILLIAMSTOWN, MASS.

HERE the horizon has a brilliant section shut in by dark wings of verdure. Note the way in which the branches of the trees are painted against the light sky, recalling Corot.

*Height, 15 inches; width, 13 inches.*







No. 134

*B. Pier*

**VIEW OF WILLIAMSTOWN, MASS. 305.**

DELICATE and impressive view in the neighborhood of Williams College, with a suggestion in the distance of the town's higher buildings. Trees against the sky like those of Corot.

*Height, 18 inches; width, 16 inches.*

*Geo. A. Hearn* No. 135

DISTANT VIEW OF WALPOLE, N. H.

155.

THE native place of the artist. Strong bands of shade lie across the country road. In the distance are the roofs of Walpole and beyond are the New Hampshire hills. Scene full of the quiet, happy spirit of the artist.

*Height, 17 inches; width, 15 inches.*

*Dr. Gotschef* No. 136

RIJSOORD VILLAGE, HOLLAND

146.

THE village of Rijsoord is not far from the old city of Dordrecht and it has the canals and windmills that constitute the traditional features of countries that lie below the level of the sea. Painted with love and discrimination. Fresh and original composition.

*Height, 17 inches; width, 17 inches.*





No. 137

*W. T. Evans*

A DICKER FOR THE CALF

*125.*

SCENE at Walpole, N. H., with portraits of farmers as the actors in a bit of rural finesse. All about the calf! Argument is on between the tall pot hat and the straw. Referee is the gentleman in shirtsleeves in the chair tilted back against the apple tree. Even the pigeons feel something in the air.

*Height, 14 inches; width, 22 inches.*

No. 138

*G. Pier*

AGAWAM LAKE, SOUTHAMPTON, L. I. *150.*

PAINTED about 1890, the scene lacks some of the houses which have been erected since then and show at least one which has disappeared. The little sheet of water is dotted with the catboats of the summer residents. Fine golden tones of a day in September; clouds over the ocean beyond the dunes.

*Height, 16 inches; width, 26 inches.*



Hy. Schulthies  
180.

## ELECTION TIME

No. 139

OBSERVE the subtle suggestion of age! One of the raciest of the character drawings by this painter. Each person in the solemn conclave is a portrait; they are freeholders debating the chances of an approaching election and their peculiar costumes will not prevent them from casting a vote or marching in a parade.

*Height, 18 inches; width, 24 inches.*

No. 140

*Judge Howland*  
100.

PYRRHUS WHARF, SOUTHAMPTON, L. I.

LAKE AGAWAM, as the town pond is now called, had a ferryman once in a negro named Pyrrhus, who had Indian blood and "convictions." He would never take people over the pond on Sunday. Pyrrhus sailed with Capt. Cooper, who visited Japan before Commodore Perry. Late sundown effects.

*Height, 17 inches; width, 22 inches.*

No. 141

*S.S. Prince*

ON THE BUSHKILL, PENNSYLVANIA 90.

WOODED landscape, with low horizon line, the tops of tall trees dark against a dark blue sky. From the pool in the foreground formed by the Bushkill, the eye goes back to a smiling distance with farms.

*Height, 21 inches; width, 12 inches.*

*R. E. Reed*

No. 142

*145.* THE ARROYO AT PASADENA

CALIFORNIAN landscape embracing a wide sweep of valley and picturesque hills. Above the tumbling sea of mountains are fleecy white mountains of cloud. Lively out-of-door effects, unusual with this painter of hidden woodland nooks and quiet pastures. A fine composition.

*Height, 24 inches; width, 32 inches.*







No. 143

THE EVENING MEAL

*Hy. Schultheis*

115.

TYPICAL old New England farmhouse with elderly woman feeding her chickens. Pigeons flutter about the roof. Old worn-out but still beautiful apple trees to right. Observe the extension to the kitchen in the farmhouse.

*Height, 19 inches; width, 23 inches.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.





“THE YALE FENCE,” NEW HAVEN.

*Presented to Yale College by Hon. Chauncey M. Depew.*





FRIENDLY NEIGHBORS.  
*Property of Mrs. S. A. HARRISON.*



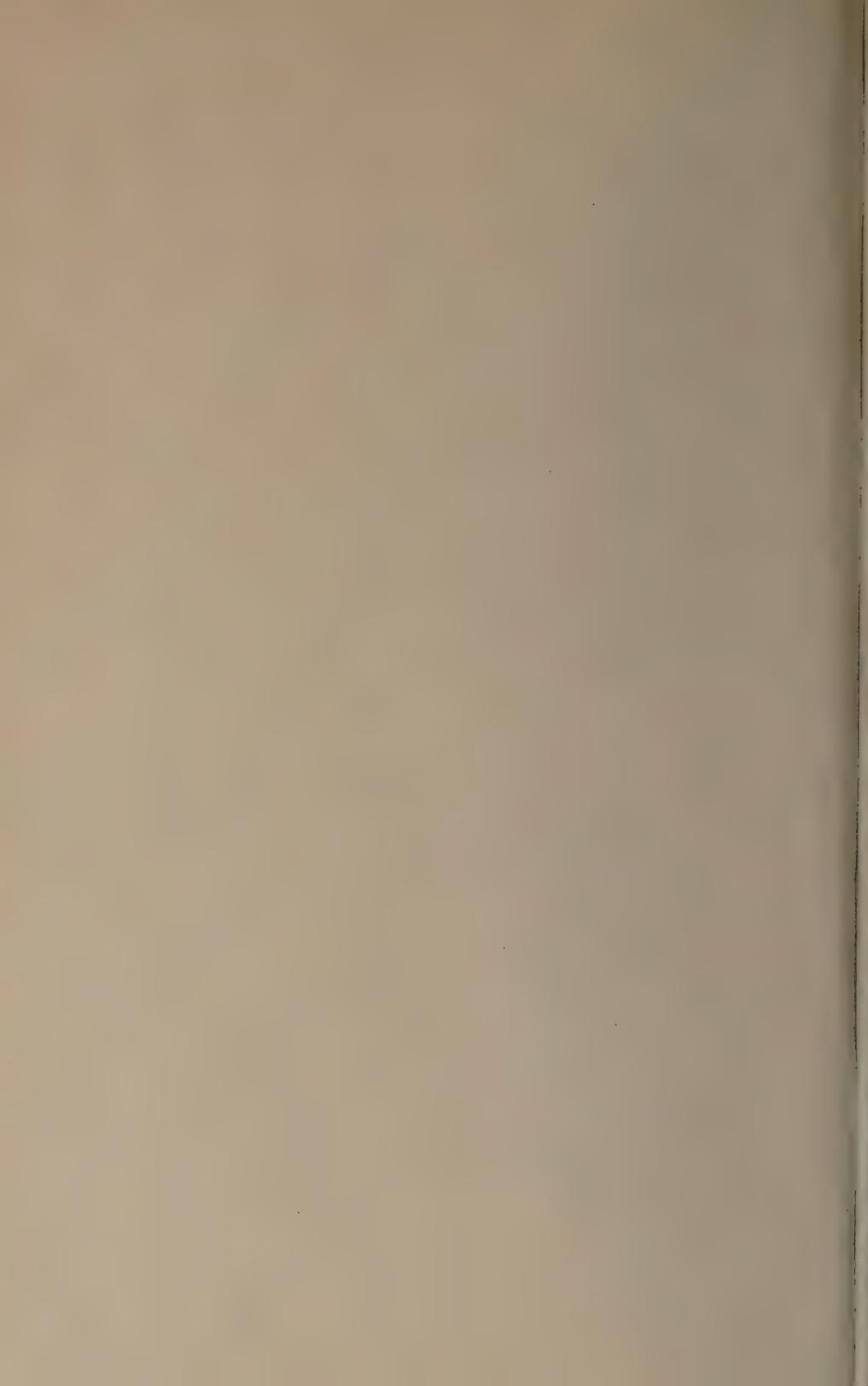




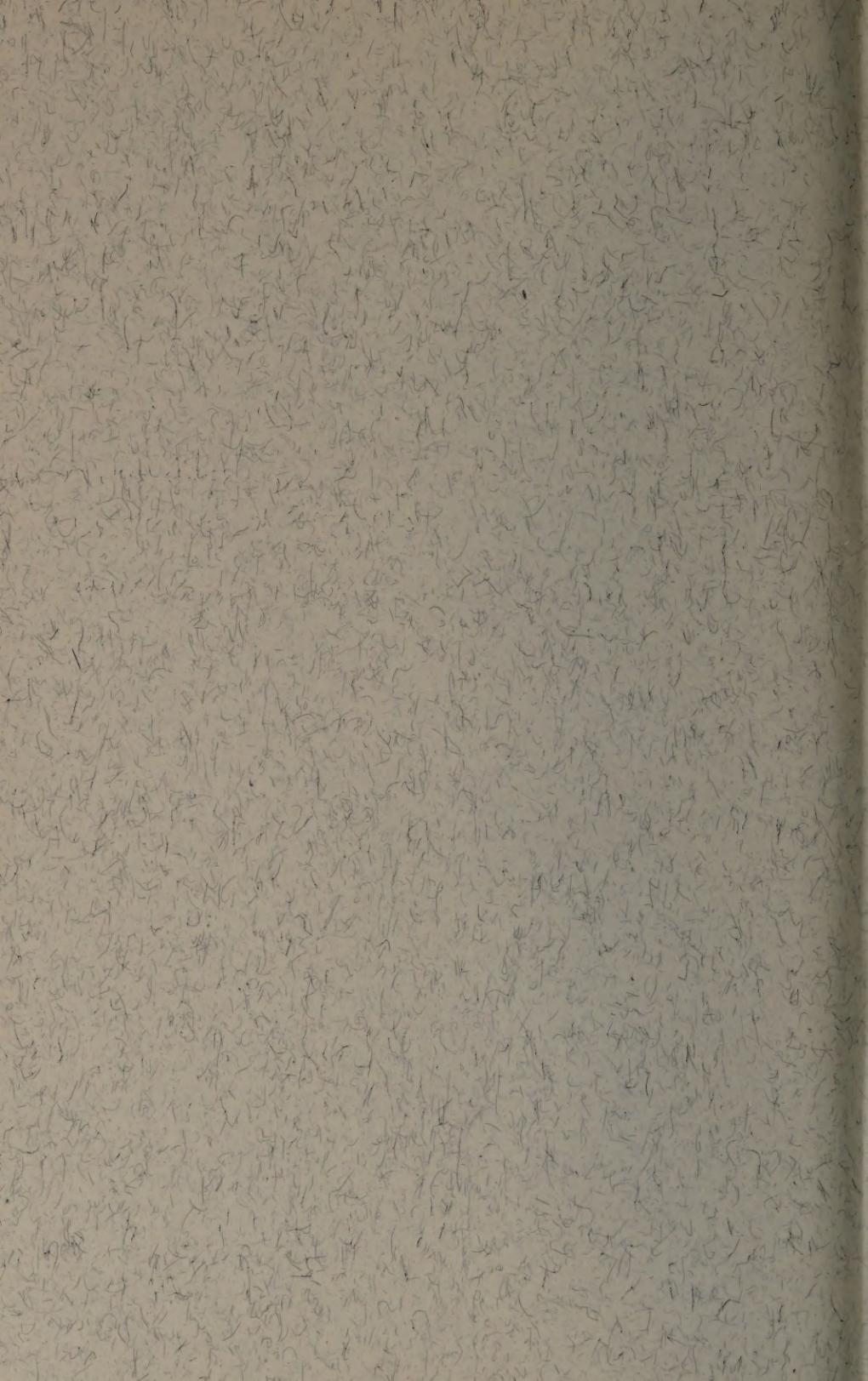












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